

1976

Faculty Woodwind Quintet Program

Earl Boyd
Eastern Illinois University

Follow this and additional works at: http://thekeep.eiu.edu/earl_boyd_programs



Part of the [Music Commons](#)

Recommended Citation

Boyd, Earl, "Faculty Woodwind Quintet Program" (1976). *Music Programs*. 30.
http://thekeep.eiu.edu/earl_boyd_programs/30

This Book is brought to you for free and open access by the The Earl Boyd Collection at The Keep. It has been accepted for inclusion in Music Programs by an authorized administrator of The Keep. For more information, please contact tabruns@eiu.edu.

EASTERN ILLINOIS UNIVERSITY

DEPARTMENT OF MUSIC

FACULTY WOODWIND QUINTET

Robert C. Snyder, flute
Joseph Martin, oboe
Burton Hardin, horn

Earl Boyd, clarinet
Robert W. Weidner, bassoon
George Sanders, piano

Thursday, November 20, 1975

8:00 p.m.

Dvorak Concert Hall

Sinfonia (1949)
Slow-Lively-Slow

Bernhard Heiden
(1910-)

Prairie Songs (1952)
Evening
Dance
Morning

Roger Goeb
(1914-)

Quintet for Woodwinds (1965)
Moderately fast
Very Slow
Fast

Paul W. Whear
(1925-)

* * * * *

Woodwind Quintet (1948)
Allegretto
Allegro giocoso

Elliott Carter
(1908-)

Concerto for Piano and Woodwind Quintet
Opus 53, (1953)
Allegro
Andante
Allegro molto

Wallingford Riegger
(1885-1961)

The Eastern Illinois University Woodwind Quintet is happy to perform a concert of American woodwind quintets during the celebration of the Bicentennial. Their varying musical styles should serve to remind us that the United States is made up of diverse peoples from all over the World.

RCS

In an age and time when peculiarly "American" qualities are being emphasized in connection with the U.S. Bicentennial, tonight's program illustrates the truth of John Donne's maxim, "no man is an island unto himself." To say that each of the composers represented here reflects influences of forebears is by no means to say that they lack individuality. Still, it is no injustice to point to the influence of Hindemith upon Heiden, Copland upon Goeb, Schoenberg on Riegger, and early twentieth century French music upon the quintet style of Carter. As for Whear, though his piece reflects a less specific influence, it is well within the style of linear or dissonant counterpoint that characterizes so much of the mainstream music of the early twentieth century, both in Europe and the United States.

If one seeks traditional structures dating back to the eighteenth century, they are here in abundance, and the attentive listener may be able to discern recapitulations even on a single hearing. Probably the most "American" sounding voice of the group is that of Roger Goeb, even as the music of Copland's early and middle periods often evokes the spaciousness and earthiness of America's prairies/and prairie people.

For complexity and craftsmanship accompanied by a high level of inspiration the works of Carter and Riegger are the most significant of tonight's program. The variety of styles mentioned by Dr. Snyder beneath the program ranges from the easy tunefulness of Goeb through the more intellectual approaches of Heiden, and the stark, learned quality of Whear to the twelve-tone tension of Riegger and the cool, finely-wrought lyricism (first movement) and pell-mell scurry (finale) of Carter, who is probably America's greatest living composer.

RWW